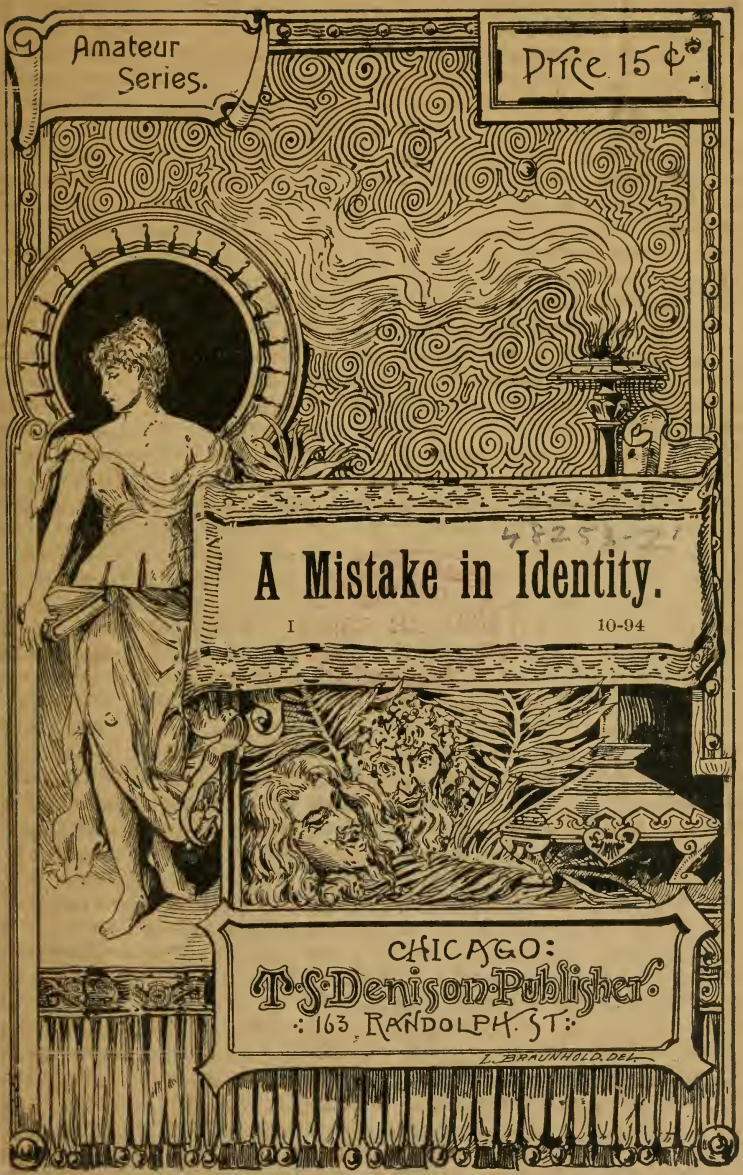
NO PLAYS EXCHANGED.



DENISON'S ACTING PLAYS.

Price 15 Cents Each, Postpaid, Unless Different Price fs Gfven.

COMEDIES, MELODRAMAS, Etc.

	M.	F.
All that Glitters is not Gold. 2 acts, 2 hrs.	6	3
Aunt Dinah's Pledge, temperance, 2 acts. 1 hr.	6	3
Beggar Venus, 3 acts, 2 hrs. 30 min. (25c)	6	4
Blow for Blow, 4 acts, 2 hrs.	5	4
Bonnybell, operetta, 1 h. (25c).	2	5
Caste, 3 acts, 2 hrs. 30 min.	5	3
Chimney Corner, 2 acts, 1 hr. 30 min.	5	2
Danger Signal, 2 acts, 2 hrs.	7	4
Diplomates, 4 acts, 3 hrs. (25c)	5	5
Down in Dixie, 4 acts, 2 hrs. 30 min. (25c)	8	4
Early Vows, 2 acts, 1 hr. (25c)	4	2
East Lynne, 5 acts, 2 hrs.	8	7
Elma, The Fairy Child, 1 hr. 45 min., operetta. (25c)	9	15
Enchanted Wood (The), 1 hr. 45 min., operetta (35c)	5	6
Eulalia, 1 h. 30 min. (25c)	3	6
From Sumter to Appomattox, 4 acts, 2 hrs. 30 min. (25c)	6	2
Fruits of the Wine Cup, temperance, 3 acts, 1 hr.	6	4
Handy Andy, Irish, 2 acts, 1 hr. 30 min.	8	3
Home, 3 acts, 2 hrs.	4	3
Jedediah Judkins, J.P., 4 acts, 2 hr. 30 min. (25c)	7	5
Lady of Lyons, 5 acts, 2 hrs, 30 min.	8	4
London Assurance, 5 acts, 2 hrs. 30 min.	9	3
Lost in London, 3 acts, 1 hr. 45 min.	6	3
Louva the Pauper, 5 acts, 1 hr. 45 min.	9	4
Michael Erle, 2 acts, 1 hr. 30 m.	8	3
Mitsu-Yu-Nissi, Japanese Wedding, 1 hr. 15 min.	6	6
Money, 5 acts, 3 hrs.	9	3
My Wife's Relations, 1 hr.	4	6
Not such a Fool as he Looks, 3 acts, 2 hrs.	5	3
Odds with the Enemy, 5 acts, 2 hrs.	7	4
Only Daughter (An), 3 acts, 1 hr. 15 min	5	2
On the Brink, temperance, 2 acts, 2 hrs.	12	3
Our Country, 3 acts, 1 hr.	10	3
Ours, 3 acts, 2 hrs. 30 min.	6	3
Out in the Streets, temperance, 1 hr. 15 min.	6	4
Pet of Parsons' Ranch, 5 acts, 2 hrs.	9	3
Pocahontas, musical burlesque, 2 acts, 1 hr.	10	2
Rivals, 5 acts, 2 hrs. 45 min.	8	4
School Ma'am (The), 4 acts, 1 hr. 45 min	6	5
Sea Drift, 4 acts, 2 hrs.	6	2
Seth Greenback, 4 acts, 1 hr. 15 min	7	3
Shadow Castle, 4 acts, 2 hrs. 30 min. (25c)	5	4
Soldier of Fortune, 5 acts, 2 hrs. 20 min.	8	3
Solon Shingle 1 hr. 30 min.	7	2
Sparkling Cup, temperance, 5 acts, 2 hrs.	12	4
Ten Nights in a Barroom, temperance, 5 acts. 2 hrs.	11	5
Ticket of Leave Man, 4 acts, 2 hrs. 45 min	8	3
Tony, the Convict, 5 acts, 2 hrs. 30 min. (25c)	7	4
Toodles, 2 acts, 1 hr. 15 min.	6	2
Uncle Josh, 4 acts, 2¼ h. (25c)	8	3
Under the Laurels. 5 acts, 1 hr. 45 min.	5	4
Under the Spell, 4 acts, 2 hrs. 30 min. (25c)	7	3
Wedding Trip (The), 2 acts, 1 hr.	3	2
Won at Last, 3 acts, 1 hr. 45 min.	7	3
Yankee Detective, 3 acts, 2 hrs	8	3

FARCES AND SKETCHES.

Assessor, sketch, 10 min.	3	2
Babes in Wood, burlesque, 25 min.	4	3
Bad Job, 30 min.	3	2
Bardell vs. Pickwick, 25 min.	6	2
Beautiful Forever, 30 min.	2	2
Blind Margaret, musical, 30 m.	3	3
Borrowing Trouble, 25 min.	3	5
Breezy Call, 25 min.	2	1
Bumble's Courtship, sketch, 18 min.	1	1
Cabman No. 93, 40 min.	2	2
Christmas Ship, musical, 20 m.	4	3
Circumlocution Office, 20 min.	6	0
Country Justice, 15 min.	8	0
Cow that Kicked Chicago, 20 min.	3	2
Cut off with a Shilling, 25 min.	2	1
Deception, 30 min.	3	2
Desperate Situation. 25 min.	2	3
Dutchman in Ireland, 20 min.	3	0
Fair Encounter, sketch, 20 m.	0	2
Family Strike, 20 min.	3	3
Free-Knowledge-ist, 2 acts, 25 min.	3	3
Friendly Move, sketch, 20 m.	4	0
Hans Von Smash, 30 min.	4	3
Hard Cider, temperance, 15 m.	4	2
Homœopathy, Irish, 30 min.	5	3
Ici on Parle Francais, 40 m.	4	3
I'll Stay Awhile, 20 min.	4	0
I'm not Mesilf at All, Irish, 25 min.	3	2
Initiating a Granger, 25 min.	8	0
In the Dark, 25 min.	4	2

T. S. DENISON, Publisher, 163 Randolph St., Chicago.

A MISTAKE IN IDENTITY

A SKETCH

BY

B. L. G. GRIFFITH

CHICAGO
T. S. DENISON, PUBLISHER
163 RANDOLPH ST.

PS 3513
.R688M5
1894

A MISTAKE IN IDENTITY.

CHARACTERS.

MAY CARTER,
LOTTIE LARKIN, } Of New York.

SCENE.

A Ladies' Sitting-room in a Philadelphia Hotel.

STAGE DIRECTIONS.

R means right of the stage; *C* centre; *R C* right centre; *L* left; *R D* right door; *L D* left door, etc.; 1 *E* first entrance; *U E* upper entrance, etc.; *D F* door in flat (back of the stage); 1 *G* first groove, etc. The actor is supposed to be facing the audience.

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A MISTAKE IN IDENTITY.

SCENE.—*A ladies' sitting room in a Philadelphia hotel.*

MAY CARTER *is discovered sitting by a table C., reading a book.*

MAY. What a very uninteresting and improbable book this is; And Helen praised it so highly, too. The idea of a man being desperately in love with one girl, and yet, for no particular reason, to pay all his attention to another, just because he did not wish the girl he loved to know that he cared for her. It is perfectly ridiculous! (*Throws the book upon the table C., and rising goes to the window up C.*) Oh dear! I wish the rain would stop. Here I have been cooped up in this stuffy old hotel for three days. If only the weather would clear I might go out, but I don't dare to venture in the rain with this frightful cold. Mamma and I certainly have not accomplished much since coming here last week. We have so many calls to pay and now she must visit our friends and make my excuses. It seems strange that so few have come to see me. Mamma tells everyone that although I cannot visit, I shall be glad to see visitors. I have absolutely nothing to do. Oh, how I wish it would stop raining. (*Looking out of the window up C.*) Here comes that girl whose face seems so familiar. She was staying here when we came. I wonder who she is. I feel almost positive that I have met her somewhere, but I can recall neither her name nor where we met. I thought she was going to speak to me when we passed each other in the hall this morning, and I believe she would have, if I had seemed to recognize her. (*Going to table C.*) Well, I suppose, for want of something better to do, I might as well finish this book of Helen's. (*Takes up the book from the table.*) Why in the world she recommended it I can't imagine. No; I know what I'll do. I'll write Helen a letter. But what shall I write about? (*Sits by the table C.*) I don't dare to tell her that I have been kept in the house for three days by a bad cold; she would make so much fun of me. Helen is such an awful tease. She never stops to think whether a thing is really funny or not. I don't know why she should select me as a target for her remarks, but she is continually amusing herself at my expense. If Fred Stanton enjoys himself in my society, there is no reason why

people should talk. It's not his fault; and if I like him, it's not my fault. It's nobody's fault. Oh, dear; I wish I knew something to tease Helen about. I'll write her a long letter. Yes, and I'll tell her that I am having a perfectly delightful time, and that every minute in the day is occupied in entertaining men—just hosts of them. And—and—I'll ask her if she has seen Fred lately, just to make her imagine that I am interested in him. (*Takes up a pen from the table and dipping it into ink. Looks over the table.*) Why, there's not a scrap of paper here. (*Rising.*) I will get some. I'll need several sheets to fully describe all the men who have called. (*Exit* MAY CARTER, *L. D.*)

Enter LOTTIE LARKIN, *R. D.*

LOTTIE. (*Looking about the room.*) Why, she isn't here. I'm sure I saw her at the window when I came in. (*Laying her coat upon a chair up R.*) I am determined to speak to her the very first opportunity that offers. She doesn't seem to recognize me, although we met at York Harbor only last summer. (*Sits by table C.*) I wish I could remember her first name. Her surname is Carter. I am positive of that; but I don't know whether this is the May Carter to whom Fred Stanton is reported to be engaged, or her cousin. I don't wish to make any embarrassing mistake, yet if this is not May I would like to learn if Fred is really engaged to her cousin. (*A slight pause.*) Oh, dear; I wish I had something to read. (*Idly takes up the book which* MAY *left upon the table and turns over the leaves.*) That looks as if it might be interesting. I wonder who is the author. (*Turns to fly leaf.*) Hello! (*Reading.*) "Bella Carter." Why, this must be her book, and now I know her name. No doubt she can give me the information I desire about her cousin May and Fred. (*Turning over the pages of the book.*) Evidently this is where she stopped reading, as the book marker proves. Perhaps she has gone out for the morning and I will have time to skim through the book before she returns. I have nothing better to do at any rate. (*Begins to read.*)

Enter MAY CARTER, *L. D.*

MAY. (*Perceives* LOTTIE, *hesitates, then coughs.* LOTTIE *pays no attention—aside.*) She is reading BELLA'S book. (*Coughs again.*)

LOT. (*Looks up, perceives* MAY *and rises hastily.*) I—I beg your pardon. I have your book, haven't I?

MAY. Oh, I don't wish it at present.

LOT. This is Miss Carter, is it not?

MAY. Yes; and you are Miss—(*hesitates.*)

LOT. (*Interrupting.*) I did not think you recognized me.

MAY. Oh, yes.

LOT. Did you, really?

MAY. Of course.

LOT. But you have not spoken.

MAY. I thought you did not remember *me.*

LOT. But you did.

MAY. Really?

LOT. Of course; perfectly.

MAY. It seems strange that we have not met since—since—(*hesitates.*)

LOT. Since we became acquainted.

MAY. Yes. (*Aside.*) I wonder where that was?

LOT. Do you expect to return this year?

MAY. (*Thinking that* LOTTIE *means New York.*) Oh, yes; next week.

LOT. (*Surprised.*) Next week!

MAY. Yes

LOT. Why, there wont be a soul there.

MAY. No; everyone is away until after Easter.

LOT. But—but—

MAY. (*Interrupting.*) I am becoming very tired of being away from home.

LOT. Home!

MAY. Yes; I live there, you know.

LOT. I—I thought you lived in New York.

MAY. So I do.

LOT. But—but I wasn't speaking of New York.

MAY. Oh, weren't you? I—I beg your pardon.

LOT. I referred to last summer.

MAY. Oh, yes; of course. How stupid in me.

LOT. My aunt was speaking of you only the other day.

MAY. Indeed. (*Aside.*) I wonder who her aunt is?

LOT. You remember her, do you not?.

MAY. Oh, yes. (*Aside.*) What an awful fib!

LOT. She said she met your cousin at a reception not long ago. Does Miss Carter go into society much?

MAY. A great deal. She is very popular.

LOT. I have always imagined so. One of her admirers is a great friend of mine, and he is continually singing her praises.

MAY. (*Interested.*) Is that so? (*Aside.*) Perhaps I can learn something to tease Bella about.

LOT. Yes. I should judge from his remarks that he is very devoted.

MAY. Does he talk about her much?

LOT. About nothing else.

MAY. Really?

LOT. She is his only subject of conversation.

MAY. Oh, this is perfectly delightful! Please tell me all about it; everything you know. I've been trying for so long to find something to tease my cousin about.

LOT. But surely you know when men are attentive to your cousin?

MAY. She would never tell me.

LOT. But you would see.

MAY. I ought to, for she is my most intimate friend. She is very attractive and has hosts of admirers, but I had no idea that anyone was actually in love with her.

LOT. Now, that's just like men, isn't it? When they really care for a girl, they try to appear indifferent.

MAY. Yes; they are so unreasonable.

LOT. Perhaps they are afraid of being laughed at.

MAY. Probably your friend has tried his best to make my cousin jealous by being attentive to other girls.

LOT. Yes; and that is really why you have not known that she had such a devoted worshipper. It would be precisely like Fred to act that way.

MAY. Fred!

LOT. Yes; Fred Stanton. Didn't I mention his name?

MAY. (*Rising, agitated.*) Fred Stanton!

LOT. Do you know him?

MAY. Yes—no—I don't know—I—I think we have met.

LOT. You seem greatly surprised at the name.

MAY. (*Nervously.*) Yes, yes—I—I am—I am—I—I did not dream that he—that he cared for her.

LOT. Oh, these men!

MAY. (*Excitedly.*) But you must be mistaken. I am sure of it. Why—why he—I—I would have known.

LOT. Don't you like him?

MAY. Oh, yes; very much. I—I mean he is very nice—very—very gentlemanly.

LOT. (*Aside.*) Something seems to worry her.

MAY. (*Aside.*) And I imagined that he cared for me.

LOT. "Men were deceivers ever," you know.

MAY. (*Aside.*) Oh, to think that he should so deceive me!

LOT. Fred is such a splendid fellow—so manly. He deserves a nice girl, and, as I told him, I approve of his choice.

MAY. (*Sarcastically.*) No doubt he was delighted to hear it. (*Sits.*)

LOT. Oh, yes; we are such intimate friends, you know, that he tells me everything and asks my advice.

MAY. Did he ask for advice in this—this—this case?

LOT. Yes, indeed.

MAY. Perhaps *you* advised him to pretend that he cared for—for a girl, when he really admired my cousin.

LOT. Oh, no. I advised him to show his colors and devote all his attentions to the girl he really cared for.

MAY. (*Impatiently.*) Well, why didn't he?

LOT. I'm sure I don't know. I imagined that he did, for he never spoke or seemed to think of but one girl.

MAY. (*Aside.*) And I have thought myself that girl.

LOT. Bye-the-way, I received a letter from Fred yesterday. (*Rising.*) I think I have it in my coat. (*Goes up R.*)

MAY. (*Aside.*) Oh, wont I make Bella suffer for this! It's all her fault. She has been teasing me about Fred Stanton just so that I would not suspect that he cares for her. She knows perfectly well that he is in love with her—the nasty, horrid thing.

LOT. (*Searching in her coat pockets.*) I am sure I put it in one of the pockets.

MAY. (*Aside.*) I'll write to Bella this afternoon, and tell her just what is my opinion of her.

LOT. Ah! here it is. (*Coming down C.*) I want to read you some extracts. It will give you some excellent points upon which to tease your cousin.

MAY. (*Spitefully.*) Oh, wont I tease her, though?

LOT. (*Sitting and glancing over the letter.*) Let me see. (*Reading parts of sentences.*) "Have not heard from you—I am quite busy doing nothing"—Ah, here is what I am looking for. (*Reading.*) "You are always so ready to give good advice, wont you give some now? Yes, about the same subject—the only one that occupies my thoughts. How am I to learn if the girl loves me?"

MAY. (*Impatiently.*) Why doesn't he ask her?

LOT. Because he fears she does not care for him. Fred describes himself as being bashful as a kitten.

MAY. (*Sneeringly.*) Bashful!

LOT. Don't you think he is?

MAY. (*Rising, angrily.*) He is an insulting, forward, fickle flirt.

LOT. (*Surprised.*) Why, what do you mean?

MAY. He is a base deceiver!

LOT. (*Rising.*) I wont allow you to speak so of my friend.

MAY. I hate him! He tried to make me care for him!

LOT. You!

MAY. And all the while he cared for Bella!

LOT. (*Perplexed.*) Bella!

MAY. (*Beginning to cry.*) Oh, how I wish—how I wish I had known.

LOT. But—but I—I don't understand.

MAY. (*Crying.*) Bella should have told me.

LOT. (*Aside.*) Is it possible that I have made a mistake? (*To* MAY.) Is—is Bella your cousin's first name?

MAY. Yes.

LOT. (*Agitated.*) A—and yours?

MAY. May.

LOT. Oh! (*Sinks into a chair.*) What have I done? What have I said? Can you forgive me?

MAY. I am very glad you told me the truth.

LOT. But—but it wasn't the truth!

MAY. What!

LOT. Yes—it was, it was; but I—I made a great blunder—a terrible mistake.

MAY. (*Eagerly.*) You mean that Fred Stanton does not love my cousin?

LOT. Not in the least.

MAY. Does he—does he care for—(*hesitates.*)

LOT. For you.

MAY. (*Delighted.*) Me!

LOT. I thought your name was Bella. Oh, how awfully stupid in me.

MAY. (*Magnanimously.*) Oh, no; not at all. It was a case of mistaken identity, nothing more. But did—did Fred—I—I mean Mr. Stanton really say all those nice things about me?

LOT. All, and many more.

MAY. And are you sure he doesn't care for Bella?

LOT. Positive.

MAY. (*With a sigh of satisfaction.*) Oh, I am so delighted to have met you. (*They clasp hands affectionately.*)

CURTAIN.

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FARCES AND SKETCHES.

	M.	F.
In the Wrong House, 20 min...	4	2
Irish Linen Peddler, 40 min...	3	3
Is the Editor in? 20 min.....	4	2
John Smith, 30 min.....	5	3
Just My Luck, 20 min.....	4	3
Kansas Immigrants, 20 min...	5	1
Kiss in the Dark, 30 min.....	2	3
Larkins' Love Letters, 50 min.	3	2
Limerick Boy, 30 min.....	5	2
Love and Rain, sketch, 20 m..	1	1
Lucky Sixpence, 30 min.....	4	2
Lucy's Old Man, sketch, 15 m.	2	3
Mike Donovan, 15 min.....	1	3
Misses Beers, 25 min.....	3	3
Mistake in Identity, sketch, 15 min.....	0	2
Model of a Wife, 25 min.....	3	2
Movement Cure, 15 min.....	5	0
Mrs. Gamp's Tea, sketch, 15 m.	0	2
My Jeremiah, 20 min.....	3	2
My Lord in Livery, 45 min....	4	3
My Neighbor's Wife, 45 min...	3	3
My Turn Next, 50 min.....	4	3
Narrow Escape, sketch, 15 m..	0	2
Not at Home, 15 min.....	2	0
On Guard, 25 min.....	4	2
Persecuted Dutchman, 35 min.	6	3
Pets of Society, 30 min.....	0	7
Played and Lost, sketch, 15 m.	3	2
Pull Back, 20 min.....	0	6
Quiet Family, 45 min.....	4	4
Realm of Time, musical allegory, 30 min.....	8	15
Regular Fix, 50 min	6	4
Rough Diamond, 40 min.....	4	3
Row in Kitchen and Politician's Breakfast, 2 monologues..	1	1
Silent Woman, 25 min.....	2	1
Slasher and Crasher, 1 h. 15 m.	5	2
Squeers' School, sketch, 18 m..	4	2
Taming a Tiger, 20 min.....	3	0
That Rascal Pat, 35 min.	3	2
Too Much of a Good Thing, 50 min.....	3	6
Turn Him Out, 50 min.....	3	3
Twenty Minutes Under Umbrella, sketch, 20 min.....	1	1
Two Bonnycastles, 45 min. ...	3	3
Two Gay Deceivers, 25 min....	3	0
Two Gents in a Fix, 20 min. ..	2	0
Two Ghosts in White, 25 min.	0	8
Two Puddifoots, 40 min.....	3	3
Uncle Dick's Mistake, 20 min .	3	2
Very Pleasant Evening, 30 m..	3	0
Wanted a Correspondent, 1 hr.	4	4
Which Will He Marry? 30 m..	2	8
White Caps (The), musical, 30 min	0	8
Who Told The Lie? 30 min...	5	3
Wide Enough for Two, 50 min.	5	2
Women of Lowenburg, historical sketch, 5 scenes, 50 m..	10	10
Woman Hater (The), 30 min..	2	1
Wonderful Letter, 25 min....	4	1
Wooing Under Difficulties, 35 min.....	4	3
Yankee Peddler, 1 hr.....	7	3

ETHIOPIAN FARCES.

Academy of Stars, 15 min.	5	1
All Expenses: Or, Nobody's Son, 10 min.....	2	0
Baby Coach Parade, 20 min..	4	2
Back from Californy; Or, Old Clothes, 12 min.....	3	0
Deaf, In a Horn, 12 min..... ...	2	0
Hamlet the Dainty, 15 min	6	1
Handy Andy, 12 min.....	2	0
Haunted House, 8 min.....	2	0
Joke on Squinim (The), 25 m..	4	2
Jumbo Jum, 30 min.....	4	3
Mischievous Nigger (The), 20 min.....	4	2
No Cure, No Pay, 10 min.....	3	1
Othello and Desdemona, 12 m.	2	0
Prof. Black's Funnygraph, 15 min.....	6	0
Quarrelsome Servants, 8 min..	3	0
Rooms to Let, 15 min.....	2	1
Sham Doctor (The), 15 min...	4	2
Sports on a Lark, 8 min.	3	0
Stage Struck Darky, 10 min...	2	1
Stocks Up, Stocks Down, 8 m..	2	0
Tricks, 10 min.....	5	2
Two Pompeys (The), 8 min....	4	0
Uncle Jeff, 25 min	5	2
Unhappy Pair (An), 10 min...	3	0
Villikens and His Dinah, 20 m.	4	1
Wax Works at Play, 30 min...	3	1
William Tell, 15 min.	4	0

The publisher believes that he can say truthfully that Denison's list of plays is on the whole the best selected and most successful in the market. *New Plays* will be added from time to time.

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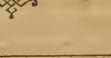

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A farce in 2 acts; 4 male, 4 female. Time, 45 m.

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A farce, 3 male, 3 female. Time, 20 m.

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A humorous farce, boarding school life; 8 female characters. Time, 25 m.

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A humorous sketch; 3 male and 2 female. Time, 10 m.

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A ludicrous farce; 3 male and 5 female. Time, 20 m.

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Amusing country lawsuit; 8 male characters. (May admit 11.) Time, 15 m.

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A capital farce; 3 male, 6 female. Time, 45 m.

AN ONLY DAUGHTER.

A drama in 3 acts; 5 male and 2 female. Time, 1 hour, 15 m.

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A farce; 7 female. Time, 25 m.

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A very amusing temperance sketch; 4 male, 2 female. Time, 10 m.

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